RICED

OLD MASTERS

INCLUDING

RAPHAEL'S PERUZZI MADONNA

A NOTABLE FRANS HALS AND

BRITISH XVIII CENTURY PORTRAITS

PROPERTY OF

MRS F. G. MACOMBER · Jr

THEODORE KOSTNER

NATE B. SPINGOLD

AND OTHER OWNERS

Public Auction Sale

March 2 at 8 p. m.

PARKE-BERNET GALLERIES · INC

980 Madison Avenue · New York

1950

P5744

SALE NUMBER 1133

FREE PUBLIC EXHIBITION

From Saturday, February 25, to Date of Sale

Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Thursday Evening March 2

at 8 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE • 76TH-77TH STREET

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Sales Conducted by

H. H. PARKE

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1950

P3744

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OLD MASTERS

Raphael's Peruzzi Madonna

PROPERTY OF

MRS F. G. MACOMBER, Jr

MT. KISCO, N. Y.

Frans Hals' *Jonker Ramp en Zijn Liefje*

PROPERTY OF THEODORE KOSTNER · NEW YORK

NOTABLE BRITISH PORTRAITS

BY GAINSBOROUGH, RAEBURN, HOPPNER AND ROMNEY

PROPERTY OF NATE B. SPINGOLD · NEW YORK

WORKS BY FILIPPO LIPPI, FRANCESCO DI GIORGIO
TINTORETTO, RUBENS, VAN DYCK,
LAWRENCE, TURNER AND OTHERS

Property of

ESTATE OF THE LATE VIRGINIA PURDY BACON

JOHN HAY WHITNEY · NEW YORK

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Public Auction Sale
March 2 at 8 p. m.

PARKE-BERNET GALLERIES·INC

New York · 1950

P3744

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SEP 27 1950 Gift of Parke-Bernet Galleries

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

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14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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DUTCH AND FLEMISH SCHOOLS

	CATALOGUE NUMBERS
Antwerp Mannerist	3
Antwerp, School of	20
Bakhuyzen, Ludolf	7
Bellevois, Jacob	11
Hals, Frans	16
Joest, Jan	21
Kalf, Willem	13
Leeuw, Pieter van der	5
Leyster, Judith	1
Mieris the Elder, Frans van	19
Moro, Antonio	10
Orley, Barend van	22
Ostade, Adriaen van	4
Pot, Hendrick Gerritsz	8
Pourbus the Younger, Frans	18, 18A
Rubens, Peter Paul	17
Ruysdael, Salomon van	9
Steen, Jan	14
Teniers the Younger, David	6
Terborch, Gerard	15
Van Dyck, Sir Anthony	17A
Vois, Ary de	2
Wouwerman, Philips	12

ITALIAN SCHOOLS

Francesco di Giorgio	28
Guardi, Francesco	23, 24
Lotto, Lorenzo	32
Lippi, Fra Filippo	30

CATALOGUE NUMBERS

MAGNASCO, Alessandro 25, 26
RAPHAEL SANZIO 29
SIENESE SCHOOL 27
TINTORETTO (Jacopo Robusti) 31

ENGLISH AND FRENCH SCHOOLS

BRITISH SCHOOL 48, 51
GAINSBOROUGH, Thomas, R.A. 36
HARLOW, George Henry 45
HENNER, Jean Jacques 47, 50
HOPPNER, John, R.A. 37, 42
LAWRENCE, Sir Thomas, P.R.A. 39, 49
PAJOU, Jacques Augustin Catherine 34
RAEBURN, Sir Henry, R.A. 35, 38, 43
ROMNEY, George 40, 44, 46
TAUNAY, Nicolas Antoine 33
TURNER, Joseph Mallord William, R.A. 41

EVENING SESSION

Thursday, March 2, 1950 at 8 p. m.

CATALOGUE NUMBERS 1 TO 51 INCLUSIVE

DUTCH AND FLEMISH SCHOOLS

JUDITH LEYSTER — DUTCH: 1600-1666

1. *PORTRAIT OF A BOY.* Half-length figure of a little boy facing the observer and smiling broadly; he is taking a bunch of grapes from a huge gray felt hat, which he holds to his breast. At the right a tankard on a low table. (*Bilgrey*) *Panel:* 10¼ *x* 8½ *inches*

From Frederick Müller, Amsterdam

ARY DE VOIS — DUTCH: 1631-1680

2. *PORTRAIT OF A LADY.* Three-quarter-length figure of a young lady, looking to the left, her left arm resting on a jewel case; in her right hand she is holding a string of pearls with a pendant. Over a low cut green dress she wears a wine red velvet wrap, lavishly trimmed with ermine. An emerald green drapery at the right affords a glimpse of a column. (*N. Y. Private Collector*) *Panel:* 10¼ *x* 8 *inches*

ANTWERP MANNERIST — CIRCA 1520

3. *ADORATION OF THE MAGI.* The Madonna, in green mantle, her fair hair falling over her shoulders, is seen holding the nude Child in a white cloth on her lap. He is extending a blessing to a gray-haired king kneeling at the left offering an ointment vessel; St. Mauritius behind him, and the third king approaching from the right, a ciborium in his hand. St. Joseph in a scarlet mantle stands behind the group, which is placed in a niche with arcades, permitting picturesque views of a mountainous landscape. (*N. Y. Private Collector*) *Panel:* 15½ *x* 10¾ *inches*

Note: A certificate by Dr Vogelsang, dated 1928, will be given to the purchaser.

[NUMBER 4]

325

ADRIAEN VAN OSTADE — DUTCH: 1610-1685

4. *THE SENSE OF SMELL.* Three boors around a rustic table, two holding their hands to their noses; one pointing at the fellow on the right, who is standing with his right leg lifted. (*Bilgrey*) *Circular panel: diameter 7¾ inches*

From Frederick Müller, Amsterdam

[See illustration]

500

PIETER VAN DER LEEUW — DUTCH: 1647-1679

5. *STILL LIFE.* Roses and a white camellia, with plentiful leaves, are seen in a polished metal pitcher on a greenish marble plinth, another rose, together with cherries, scattered at the base; colorful butterflies on the leaves. Signed at lower left P. V. LEEUW *F.* (*Bilgrey*) *Panel: 19½ x 14¾ inches*

From Frederick Müller, Amsterdam

[NUMBER 6]

DAVID TENIERS THE YOUNGER — FLEMISH: 1610-1690

6. *TAVERN SCENE.* Two rustics are seated at a table formed by an old barrel, another standing behind them, his face to the wall. The younger boy, seen in profile to the left, in yellow sleeves and buff vest, is reading a letter, while the elder, with red cap, seen from the front, is listening, his right hand on a beer jug, and a half-filled glass in the other. Signed on the chair at lower right D. TENIERS. *Octagonal:* 12 *x* 10 *inches*

[See illustration]

LUDOLF BAKHUYZEN — DUTCH: 1631-1708

7. *MARINE.* Sailing vessels flying the Dutch flag, some with elaborately carved sterns, are seen on choppy waters; the coastline, visible in the distance, beneath a gray storm-swept sky. (*Bilgrey*) 17 *x* 23 *inches*

From Frederick Müller, Amsterdam

[NUMBER 8]

HENDRICK GERRITSZ POT — DUTCH: 1585-1657

12-50-

8. *PORTRAITS: TWO PAINTINGS.* [A] A middle-aged lady in lawn cap and black dress with pleated collar is seated slightly to the left on a high leather chair, looking at the observer; in her right hand she holds a prayer book, the left resting on the frame of a painted oval. [B] An elderly man with mustache and beard, in black cloak and pleated white collar, is seated on a green leather chair, a pair of gloves in his left hand, the other holding a letter. Painted in marbleized oval with an inscription. (*N. Y. Private Collector*) *Ovals:* 7½ *x* 6¼ *inches*

From B. Katz, Dieren, Holland [*as by* Frans Hals]

[See illustration]

350-

SALOMON VAN RUYSDAEL — DUTCH: 1600-1670

9. *THE CASTLE AT THE RIVER BANK.* A wide river winds into the foreground, where modest peak-roofed houses are seen on an elevated embankment between fortifications at the right; behind them rises a slate tower, with a stork's nest on its roof. Two sailing vessels are seen in the rear near the opposite bank. *Cradled panel:* 10½ *x* 14½ *inches*

Exhibition, La Peinture Hollandaise du XVII^{me}-Siècle, Brussels, 1937, no. 116

[NUMBER 10]

ANTONIO MORO — DUTCH: 1512-1581

10. *FEMME AU BONNET BLANC.* Head and shoulders figure of a middle-aged woman in dark blouse with small ruched white collar, and a lawn cap, which covers her hair. At the upper left, a coat of arms. 18 *x* 15½ *inches*

From Durand-Ruel, Inc., New York

Texas Centennial Exposition, Dallas Museum of Fine Arts, Dallas, Texas, 1936

[See illustration]

JACOB BELLEVOIS — DUTCH: 1621-1675

11. *MARINE.* On a choppy sea, a brig and various smaller sailing vessels, all flying the Dutch flag, are seen moving out of a small harbor at the right; gray storm clouds above. Signed on boat at left with initials J. B. (*Bilgrey*)
Panel: 12¾ *x* 18¼ *inches*

From Frederick Müller, Amsterdam

[NUMBER 12]

$850

PHILIPS WOUWERMAN — DUTCH: 1619-1668

12. *THE REST AT THE WAYSIDE.* Travelers are seen halting before a tent; a cavalier on a white charger, his hat in hand, a clay pipe in the other, looks backward towards another rider who is approached by a little boy begging alms. An attendant in the foreground is adjusting the saddle of a dismounted third horseman, while before the rude tent the innkeeper and his wife stand watching, chickens and a dog before them. Signed at lower centre with initials PH. W. (*Kostner*) 10¾ *x* 15 *inches*

Note: A certificate by Dr W. R. Valentiner, dated New York, 1945, will be given to the purchaser.

Collection of the Marquess of Ely, London, 1891
Exhibited at the Dublin Museum, Dublin, Ireland

[See illustration]

[NUMBER 13]

/052

WILLEM KALF DUTCH: 1621-1693

13. *STILL LIFE.* On a table, half covered with a greenish cloth, a chafing-dish and an overturned glass are placed together with a decanter of wine and a half-peeled lemon on a pewter plate, in which the red wine is reflected. Signed at lower right W. KALF. (*Bilgrey*) *Cradled panel:* 18 *x* 25¼ *inches*

From Ball & Graupe, Berlin

[See illustration]

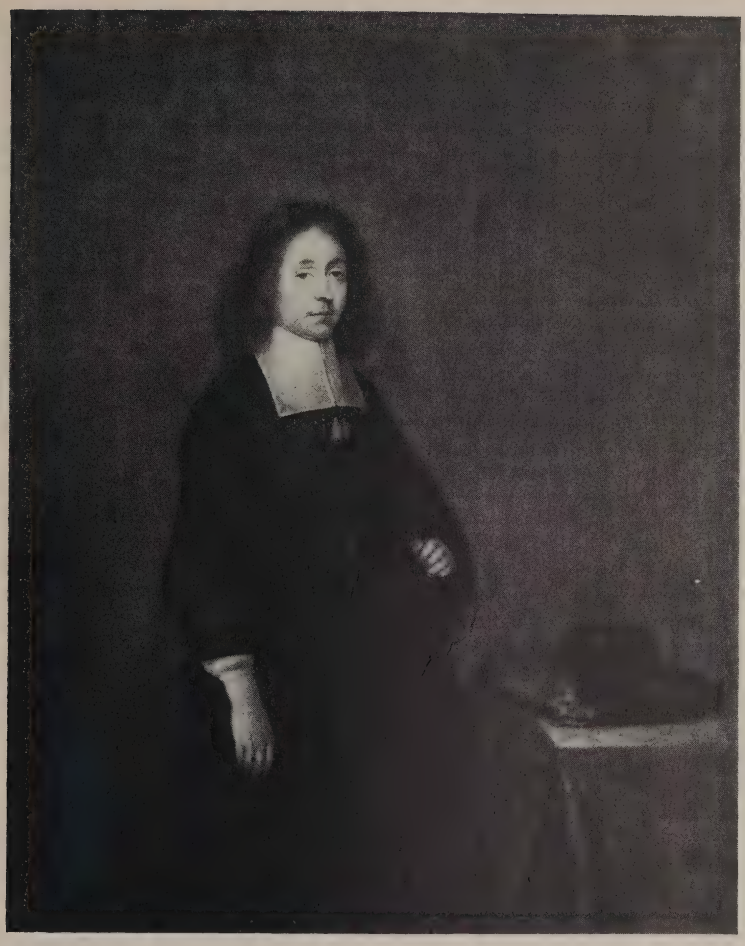
[NUMBER 14]

JAN STEEN — DUTCH: 1626-1679

14. *A MERRY COMPANY.* In an elaborate interior, a young woman in befurred rose blouse is seated holding a glass in her outstretched left hand, which a young man in brown is about to fill; a man in a black steeple hat next to her, and opposite, seated at a table, is an elderly woman with red skirt, reading a paper; a young mother with her infant before a bagpiper and a cavalier smoking his clay pipe at the right. *Panel:* 20 *x* 19½ *inches*

Collection of the Marqués de Saint Ysabel, Barcelona

[See illustration]



800

[NUMBER 15]

GERARD TERBORCH — DUTCH: 1584-1662

15. *PORTRAIT OF A MAN.* Three-quarter-length figure of a young man looking pensively at the observer; his chestnut brown hair falls in long curls at his shoulders, and a square tasseled white lawn collar enlivens a dark gray coat, with black sash at the waistline. His broad brimmed black hat and gloves rest upon a table with a rose cover at the right. 18 *x* 14½ *inches*

Note: A certificate by Prof Max E. Friedländer, dated 1929, and another by Dr W. R. Valentiner, dated 1941, will be given to the purchaser.

Collection of Prince Zampieri, Bologna, 1883

From Julius Böhler, Munich

Collection of Walter Kristeller, Berlin

Recorded in Hofstede de Groot, *Lives of the Most Eminent Dutch and Flemish Painters,* 1912, vol. v, p. 101, no. 315

[See illustration]

FRANS HALS DUTCH: 1580-1666

16. *JONKER RAMP EN ZIJN LIEFJE.* A young cavalier in plumed, wide felt hat, is seen standing at three-quarter length, laughingly looking up at a hock glass which he is lifting with his right hand, the other caressing a dog's head, only partly visible at the extreme right. Happily smiling at the observer, his sweetheart nestles at his left shoulder, embracing him; approaching from the background, a page is carrying a dish. Signed at upper right with initials F.H. (*Kostner*) *Cradled panel:* 10¾ *x* 9 *inches*

Note: This delightful genre, which was shown in the great Hals exhibition at Haarlem, is a smaller version of the well-known painting of the same subject in the Metropolitan Museum, with marked differences, including a more elaborate background; as Dr Valentiner remarks, either a study for it, or what is more likely, a reduced original version. The painting is recorded in the standard works of Hofstede de Groot and Bode-Binder and Dr W. R. Valentiner's two works on Hals (*vide infra*).

12.500—

Dr Valentiner has recently taken occasion to correct the previously erroneous entries in the two editions of his *Klassiker der Kunst,* made before he had seen the picture itself, in which it was incorrectly described as a school work. He now writes under date of Los Angeles, September 19, 1949, of the picture as follows:

"The painting is in my opinion a fine characteristic work by *Frans Hals,* the elder. It is painted in connection with the large painting of the same subject in the Metropolitan Museum and either a study for it or, what is more likely, a reduced original version with a changed background. The signature of the artist in the right corner is genuine. The painting is in an excellent state of preservation.

"It is described by Hofstede de Groot, 139 [*sic*] and illustrated in Bode-Binder, I pl. 2e. When I published it in *Klassiker der Kunst,* 1921-1923 I had not seen the original, nor when I edited *Frans Hals Paintings in America,* 1936, no. 4, where I remarked that 'it is perhaps the preliminary study for the painting in the Metropolitan Museum'. After I have studied the original, I have no doubt regarding its authenticity. In *de Groot's, Bode's* and my own books the measurements are wrongly given. The painting comes from Mr J. P. Heseltine Collection, London, 1908, Cat. no. 4". (Signed) W. R. Valentiner. This certificate will be given to the purchaser.

Collection of J. P. Heseltine, London, 1908

Collection of Frits Lugt, Amsterdam

Collection of Jan Willem and Alida Maria Nieuhuys, Amsterdam

Frans Hals Exhibition, Haarlem, 1937, no. 16, and illustrated pl. 18 of the catalogue

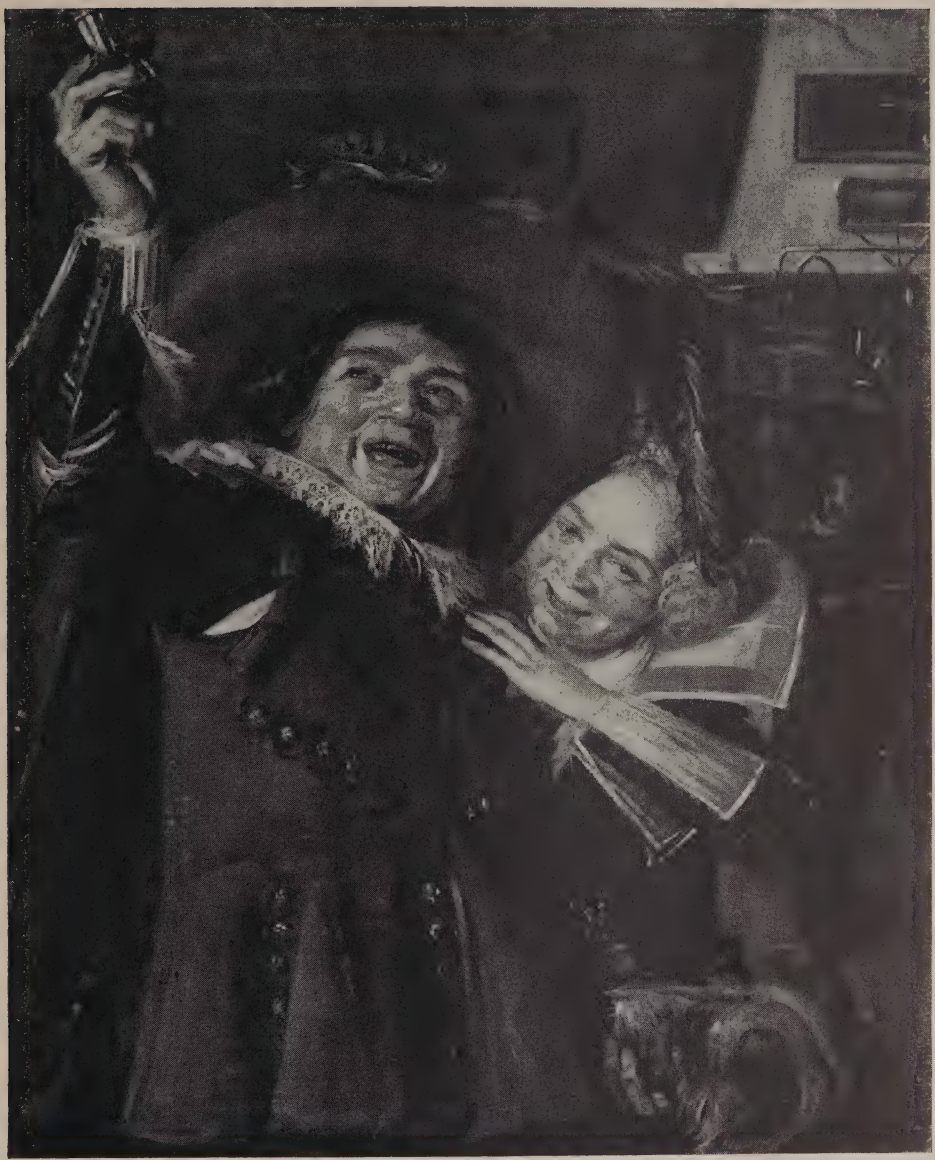
Described in Hofstede de Groot, *Lives of the Most Eminent Dutch and Flemish Painters,* 1910, vol. III, p. 42, no. 140

Described and illustrated in W. Bode and Martin Binder, *Frans Hals,* 1914, vol. I, cat. no. 3, p. 26

Described and illustrated by W. R. Valentiner, *Klassiker der Kunst,* 1921 and 1923, p. 298

Described and illustrated in W. R. Valentiner, *Frans Hals Paintings in America,* 1936, no. 4

[See illustration]



[NUMBER 16]

PETER PAUL RUBENS — FLEMISH: 1577-1640

17. *PORTRAIT OF A MEDICI PRINCESS.* Half-length figure facing the observer, wearing a slashed gold-embroidered black cloak with red undersleeves and a huge vandyked lawn ruff; her black hair rolled back and decked with jewels. (*N. Y. Private Collector*) 26 *x* 21 *inches*

1200-

Note: Certificates by Dr Martin Binder, dated Berlin, Jan. 18, 1933, by Dr Gustav Glück, dated Vienna, Jan. 5, 1934, and by Dr W. R. Valentiner, dated Berlin, Jan. 22, 1933, will be given to the purchaser. Dr Glück, in his analysis of the painting, which dates from Rubens' early period, compares it to the series of female portraits published by him in the *Jahrbuch der Kunsthistorischen Sammlungen in Wien,* 1932, p. 157.

Painted about 1604-07

Illustrated in *Die Weltkunst,* vol. XI, no. 8, 1937, p. 4

[See illustration]

[NUMBER 17]

SIR ANTHONY VAN DYCK — FLEMISH: 1599-1641

17A. *FERDINAND DE BOISSCHOT, BARONET OF SAVENTHEM.* Aristocratic standing figure, seen at three-quarter length, slightly to the left, leaning the left arm on the base of a column. Wearing a black doublet with goffered white ruff and cuffs, and cloak lined with brown fur, with the red emblem of the Order of St. Jacques on his breast. (*L. I. Private Collector*) 48 *x* 36¾ *inches*

1150

Ferdinand de Boisschot (d. 1649) Chevalier of the Military Order of St. Jacques, Comte de Erpo, Baron de Saventhem and Seigneur de Nosseghem, Sterrebeecke, Quadereble, Fontaine and Bigaerde, was the son of Jean Baptiste, Chevalier, Maître des Requêtes d'Hôtel of King Philip II, and councillor in his private council. Ferdinand was elected to this same council by the Archduke in the year 1608, having previously held for eleven years the rank of Auditeur-Général of the Army, from which he advanced himself to States-Counsellor and Chancellor of Brabant during 1623, 1626 and 1629 respectively. He had several children by Anne Camudio, among whom was François de Boisschot, Comte de Erpo, Baron de Saventhem. Ferdinand de Boisschot, Chancellor of Brabant, died at Brussels October 24th, 1649, and was interred in the Church of Notre Dame du Sablon. He had been a patron of Van Dyck, before the painting of the above portrait. Two pictures were commissioned by him for the village church at Saventhem, one a Holy Family which was destroyed by French troops in 1672, the other representing S. Martin dividing his cloak, which still hung in the church at the outbreak of the war. In 1920, Mr Charles Leon Cardon of Brussels gave to the Toledo Museum a sketch for this painting which was at the time unveiled by King Albert of Belgium.

In 1630, Van Dyck finished companion portraits of Ferdinand de Boisschot and his wife, Anna Maria de Camudio. The portrait of Anna Maria is in the collection of Duke of Arenberg at Brussels measures 44¾ x 38 inches, and is dated 1630. Another portrait, practically identical with the above, is illustrated in Gustave Glück, *Van Dyck* (Klassiker der Kunst), 1931, p. 310. Dr Glück mentions other portraits in the collection of Mr Max Rothchild and the Sackville Gallery, London, and a bust-length portrait in the collection of Albert S. Wiggin, New York.

An authentication by Dr William R. Valentiner (dated *Detroit, November* 12, 1929), the original of which is now unavailable, is included in a printed brochure which will be given to the purchaser, and reads as follows: "The painting reproduced in this photograph is in my opinion a characteristic and original work by *Anthony van Dyck,* painted during his second Antwerp period. The picture represents Ferdinand Boisschot, Baronet of Saventhem (Brabant) for whom Van Dyck painted the St. Martin dividing his cloak in the church of Saventhem in 1621. (Boisschot died in 1649 as Chancellor of Brabant.) It is painted most likely in 1630, since a replica of the head has the date of this year. The painting is an excellent example of Van Dyck's style of his middle period and is in a fine state of preservation."

Painted about 1630

From the Hume Collection, London

From the John Levy Galleries, New York, 1930

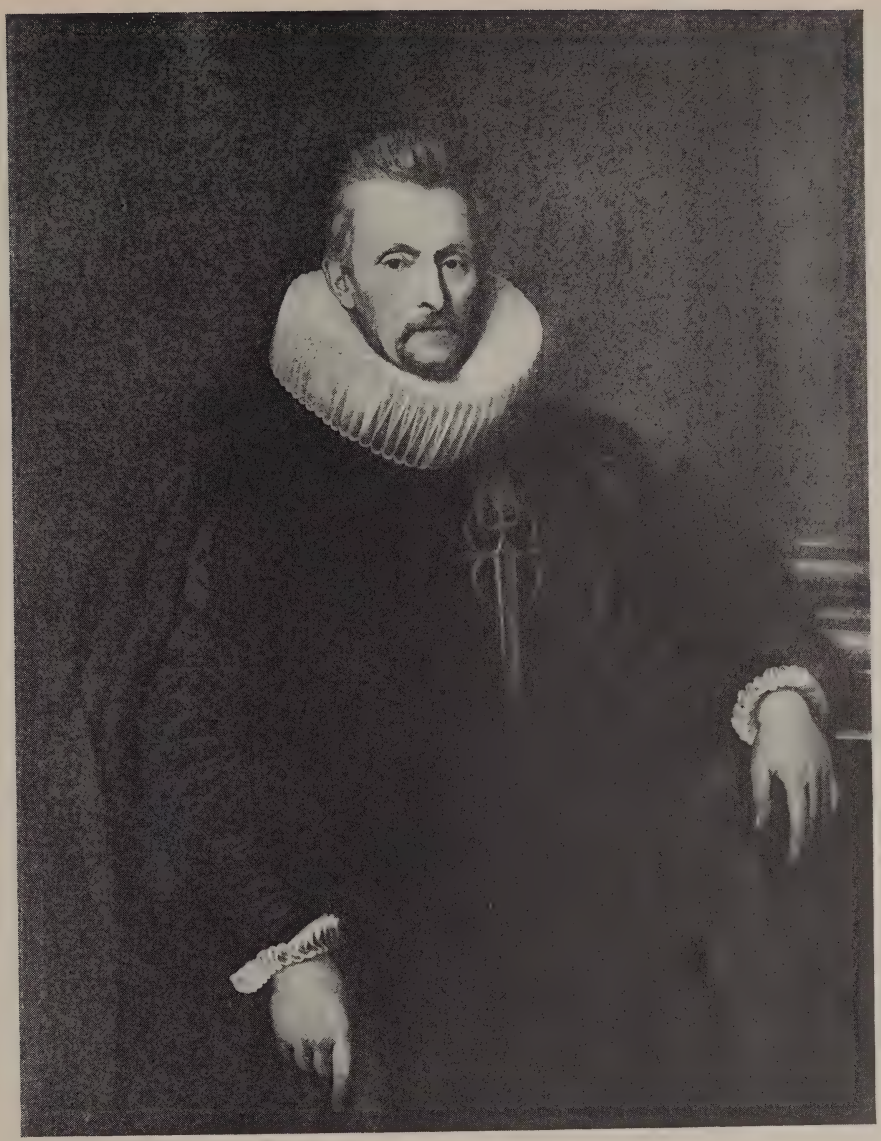
Collection of Mr and Mrs Charles E. F. McCann, Parke-Bernet Galleries, Inc, 1945

Exhibited at the Society of Liberal Arts, Joslyn Memorial, Omaha, Neb., 1942-44

See Jules Guiffrey, *Sir Anthony Van Dyck, His Life and Work,* 1896, p. 26

Recorded in Gustav Glück, *Van Dyck,* (Klassiker der Kunst), 1931, p. 553

[See illustration]



[NUMBER 17A]

FRANS POURBUS THE YOUNGER — FLEMISH: 1545-1581

18. *ARCHDUKE ALBERT OF AUSTRIA.* Three-quarter-length figure of a young man with blond mustache and short beard, standing slightly turned to the right, and looking at the observer. He wears a black damask cloak with jeweled buttons and lace-trimmed lawn ruff, a golden chain with the pendant of the Order of the Golden Fleece around his neck. His right hand rests on a table covered with green velvet, a hat lying upon it. 48 *x* 38½ *inches*

Note: A number of replicas by Pourbus of this and the following portrait exist, *viz.* in the Prado, Madrid; the Museo Municipale, Verona; and at the Hampton Court Palace.

Companion to the following

[See illustration]

FRANS POURBUS THE YOUNGER — FLEMISH: 1545-1581

18A. *ARCHDUCHESS ISABELLA OF AUSTRIA.* Three-quarter-length figure of a youthful lady, wearing a bejeweled pearl diadem in her auburn hair and strands of pearls on her black damask gown, trimmed with a huge ruff and vandyked cuffs. In her left hand she is holding a white kerchief, her right resting on the back of a high leather chair. 47½ *x* 38½ *inches*

See note to the preceding.

Companion to the preceding

FRANS VAN MIERIS THE ELDER — DUTCH: 1635-1681

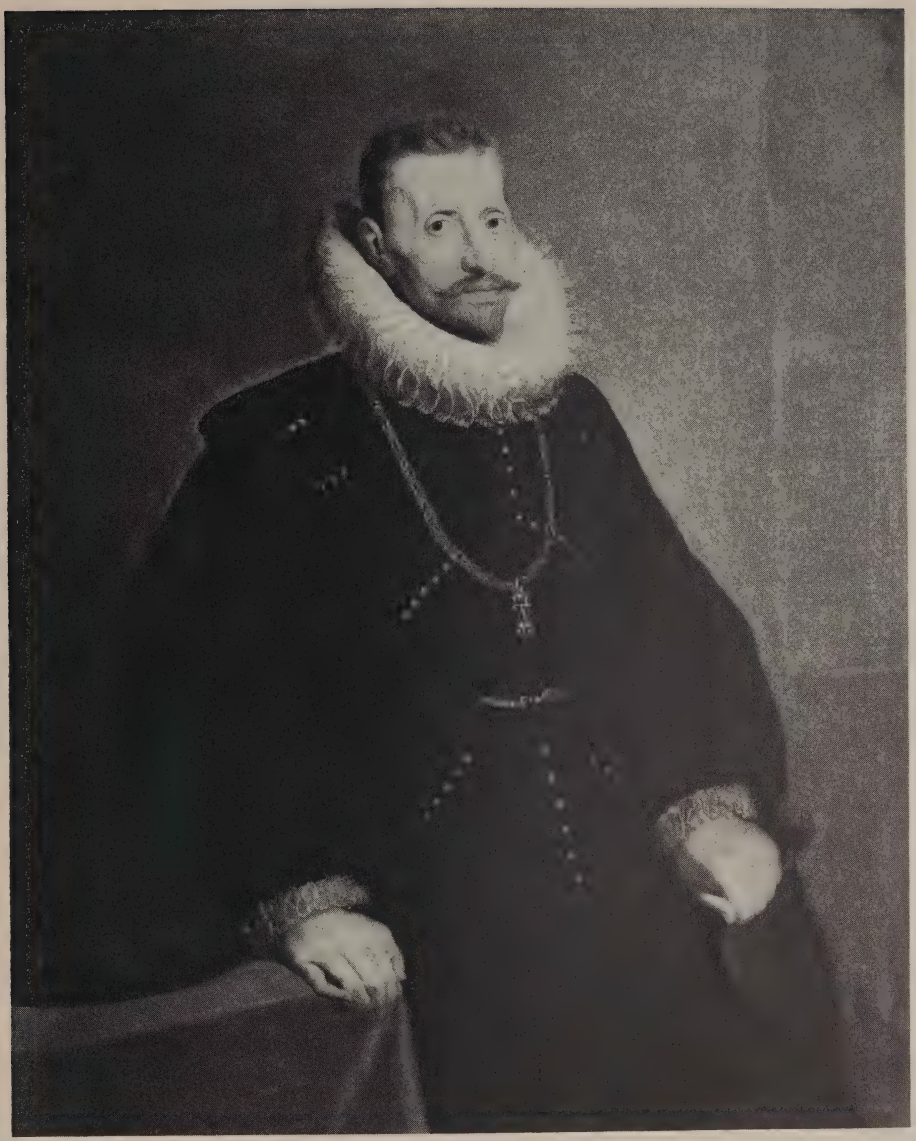
19. *THE FAINTING SPELL.* In the foreground, a swooning young woman in ermine-edged rose coat and yellow skirt, her head wrapped in white cloths and a black hood, is helped by a stout middle-aged servant girl, who is holding her with both hands. In the rear, a doctor is examining liquid in a glass test-tube, while an elderly woman watches him; a weeping maid is seen at the extreme right. Signed on back of chair FRANS V. MIERIS. *Panel:* 17½ *x* 12½ *inches*

Note: An anonymous MS certificate, dated 1882, on the back of the panel is confirmed by Mr G. J. Hoogewerff (author of the *Noord Nederlandsche Schilderkunst*) under date *Dec.* 12, 1934. The subject is recorded in Hofstede de Groot, *Lives of the Most Eminent Dutch and Flemish Painters,* 1928, vol. X, p. II, nos. 39, 41 and 42A, indicating the existence of several variations in private collections, whereabouts not at present known; and of the similar composition in the Alte Pinakothek, Munich.

Painted in 1667

SCHOOL OF ANTWERP — CIRCA 1540

20. *ADORATION OF THE MAGI.* The Madonna in greenish blue mantle, with the Child on her lap, is seated on a stone bench before an ornate Renaissance ruin, from which S. Joseph emerges, garbed in rose. Kneeling at her feet, one of the Magi is kissing the foot of the Child, Who is putting His little hand on his forehead. Halberdiers and Orientals are standing on either side. Towering rocks and a castle are seen behind them. *Panel:* 34½ *x* 22 *inches*



[NUMBER 18]

[NUMBER 21]

JAN JOEST — NETHERLANDISH: FL. 1480-1519

21. *FALCONRY.* A young noblewoman, galloping on a white palfrey, is holding a falcon perched on her gloved left hand; she is garbed in rose brocade, with wide sleeves and wears a bejeweled headdress with a wimple; an attendant on a roan accompanies her, while at the left, another lady on a mule, seen from the rear, has halted, a falcon on her wrist. In the rear, a castle in a garden landscape, with a lively group of five persons seated on an open terrace.

Panel: 38 *x* 17¼ *inches*

Note: Compare, for stylistic detail, the altarpiece of San Lesmes, Burgos, published by Prof. Chandler Post in the *Gazette des Beaux Arts,* Dec. 1942, pp. 128-134.

[See illustration]

[NUMBER 22]

530

BAREND VAN ORLEY FLEMISH: 1491-1542

22. *CHRIST SHOWN TO THE PEOPLE.* The Lord, standing with downcast eyes, and clad in a loincloth and white mantle, which two hirelings are throwing open, appears on the elevated terrace of a castle. At the left the High Priest, gesticulating vivaciously, together with halberdiers and mocking onlookers; while at the right, a Cistercian monk in white habit kneels in adoration, introduced by S. James in red robes. *Cradled panel:* 20¼ *x* 26 *inches*

Note: The attribution of this picture was given by Dr Max J. Friedländer.

[See illustration]

[NUMBER 23]

500 FRANCESCO GUARDI VENETIAN: 1712-1793

23. *VENICE: THE LAGOON—I.* View of one of the walled islands dominated by a baroque church and campanile, with numerous gondolas on the calm water in the foreground. 9 *x* 12½ *inches*

Note: A certificate by Dr G. Fiocco, author of *Francesco Guardi* (the standard work on this painter), dated December 1942, will be given to the purchaser.

Companion to the following

[See illustration]

502 FRANCESCO GUARDI VENETIAN: 1712-1793

24. *VENICE: THE LAGOON—II.* A line of warehouses dominated by a campanile, with gondolas in the foreground on the calm water, and sailing boats at the right. 9 *x* 12½ *inches*

Companion to the preceding

[NUMBER 25]

1500

ALESSANDRO MAGNASCO ITALIAN: 1681-1749

25. *LANDSCAPE WITH RUINS AND GYPSIES.* A tower and cistern, surrounded by scaffolds, are seen atop a rude stairway which mounts from a country road; in the centre, a horse-drawn cart packed with barrels is passing a bridge. At the brook in the foreground women are kneeling in the shade of lofty trees, washing clothes. 34 *x* 41½ *inches*

Collection of Prof. J. Bartoli

Illustrated in color in Benno Geiger, *Magnasco,* 1949, pl. 79

[See illustration]

800

ALESSANDRO MAGNASCO ITALIAN: 1681-1749

26. *S. AUGUSTINE'S VISION OF THE INFANT CHRIST.* The bearded saint is seen standing in the midst of a stormy sea, trees at either side, carrying a manuscript; his left arm is raised in gesture towards the Holy Infant with the orb, Who is kneeling in the surf. 22 *x* 33½ *inches*

Compare Benno Geiger, *Magnasco,* 1949, pls. 485, 487 and 490

75a

SIENESE SCHOOL — XIV-XV CENTURY

27. *MADONNA AND CHILD.* Three-quarter-length figure of the Virgin in crimson tunic and hooded dark blue-green mantle secured by a morse; she supports upon her right arm the Child Christ, fully draped in a rose garment. Both figures are haloed, the haloes and morse in *bulino* work. Background of draped red and gold curtain and golden sky. (*N. Y. Private Collector*)

Panel: 20 *x* 15½ *inches*

Collection of the Comtesse de la Beraudière, Paris

Compare George H. Edgell, *A History of Sienese Painting,* New York, 1932, fig. 296, opp. p. 213

[See illustration]

650—

FRANCESCO DI GIORGIO SIENESE: 1439-1502

28. *MADONNA AND CHILD WITH ANGELS.* Three-quarter-length figure of the Virgin in rose-colored robe and brown-edged hooded blue mantle, holding the nude Child with both hands; two fair-haired angels, turned to the left, stand on either side of her, their hands in adoring gesture. The Child, looking at the observer, is holding in His right hand a sprig with an apple. Gold background.

Panel: 24 *x* 16¼ *inches*

Note: In an article by Dr Aldo Lusini (*vide infra*) this beautiful and characteristic painting is ascribed to the activity of the master prior to 1475, preceding the *Coronation of the Virgin* and *The Annunciation,* in the Pinacoteca of Siena. Reference is made to the perfect preservation of the present painting, and to the mystical, graceful treatment of the figure of the Virgin and the Donatello-like angels.

Described and illustrated in Aldo Lusini, *Un' Opera Inedita di Francesco di Giorgio* in *Terra di Siena,* 1947, no. 1, p. 29-30

[See illustration]

The Peruzzi Madonna

RAPHAEL SANZIO — UMBRIAN: 1483-1520

29. *MADONNA AND CHILD.* Three-quarter-length figure of the Virgin, facing the observer, wearing a round-necked low-cut crimson robe, her knees wrapped in a greenish blue cloak, her head encircled by long fair hair, her eyes cast down. She holds in her left arm the nude figure of the Child, Who stands upon her left knee, one foot upon her right hand, His arms about her neck. In painted and gilded tabernacle frame. (*Macomber*) *Panel:* 23¾ *x* 17⅜ *inches*

[See gravure illustration opposite]

Note: The exhaustive work of Dr Oskar Fischel, the foremost contemporary scholar on Raphael (and author of the standard work on the master's drawings), together with that of Dr G. M. Richter, is responsible for the successful establishment of the present painting as an unfinished work by Raphael.

27,500

The history of the picture is as follows: It was purchased in Paris some forty to fifty years ago by the late Frank G. Macomber of Boston; in 1927 it passed into the possession of his son Frank G. Macomber, Jr., and thence into that of his widow Mrs F. G. Macomber, Jr., the present owner of the painting. In 1929, the picture was X-rayed, revealing an earlier painting beneath the surface pigment. As a consequence, the painting was sent in 1929 to Helmut Ruhemann, Curator and Principal Restorer to the Berlin State Museums, who removed the overpainting under the supervision of Dr Oskar Fischel. The results of Dr Fischel's examination of the painting may be summarized as follows:

The composition is the same as that of the so-called *Little Cowper Madonna* in the Joseph E. Widener collection, and shows (in Dr Fischel's own words) "quite individual divergencies—enough of them to be regarded as completely authenticated on its own account, alongside of the picture already known in America. For some reason or other it remained unfinished, but for that very reason it displays the more clearly in this condition the captivating traits of Raphael's personal handiwork. The placing of the head is particularly delicate and original, with that almost Gothic type of preliminary drawing, still peculiar to Raphael in his Florentine period, which gives the forms an outline in arcs of a circle.

"In angle of the forehead, line of eyebrows and eyelids, the Virgin's face shows complete agreement with the direction of the gaze seen in the 'Madonna del Granduca' in the Pitti Palace, Florence.

"The form and gesture of the hands have that soft plasticity belonging to Raphael alone; the easy play of the fingers in front of the garment, the bold outline against the distance, and the blue atmosphere, are Raphael's very signature. The Child, carried farther toward completion than the Virgin, shows in the pink outlines of the vigorous toes and fingers

[*Continued*

and in the modelling of His little head a greater freshness throughout than in the corresponding portions of the picture in America.

"All these portions unite the merits of Raphael's special manner of applying his pigment with the freshness of his drawing. The pigments are of the clear brilliancy which make Raphael's later Florentine Madonnas, such as the Colonna Madonna, in Berlin, stand out so radiantly and so impressively against the landscape background.

"The restoration fulfills the purpose of preserving carefully all these elements and attempting to cover up only slight and obvious injuries. Precisely for this reason, the partially unfinished condition of this picture, with its freshness in every part, leaves no doubt as to its being Raphael's quite personal work".

Dr Fischel's analysis has been confirmed by Dr M. J. Friedländer, who acknowledges the former's admitted supremacy in the study of Raphael; and also by Dr Hermann Voss, who examined the picture itself. The painting was published in an article by Dr George M. Richter in *The Burlington Magazine,* November, 1935; and both Dr Fischel and Dr Richter agree that this is almost certainly the actual painting mentioned in Passavant's biography of Raphael, which passed from the family of the Duke of Urbino into that of the grand-ducal steward Peruzzi, who was living in Florence.

Passavant also relates that in 1847 a Florentine painter was charged with the task of restoring it; which would account for the presence of the overpainting referred to above. After the painting was cleaned by Helmut Ruhemann in 1929-31 and the overpainting removed, the picture was X-rayed in the spring of 1932 at Harvard University, and in the words of Dr Richter's article "The films revealed that no overpainting worth considering is now to be found on the panel".

Dr Richter further adds that the beautiful light color of the *Peruzzi Madonna,* as it is now termed, points to the master's early period. He continues: "The Madonna is not quite finished; I do not believe that Raphael intended to alter and fill in the landscape more elaborately; but both heads show, clearly, signs that the picture was not completed. We can still discover in the eyes, nose and hair the silver-point under-drawing . . . This work more than any other gives us an intimate insight into Raphael's technique . . . The masterly brush-work of the drapery is specially noticeable in the X-ray photograph . . . After the discovery of the Peruzzi Madonna it becomes quite evident that the small Cowper Madonna must have been painted several years later". He concludes: "The historic importance of the Peruzzi Madonna lies in the fact that here for the first time Raphael depicts Mother and Child in a most intimate relationship. It is the first step on his way to becoming the great emotional portrayer of motherhood, and is the beginning of his wonderful evolution which leads to the Tempi Madonna, the large Cowper Madonna and finally to the Sistine Madonna".

The painting was also described by Dr Frank E. Washburn Freund in *Le Stanze di Raffaello,* 1936, who wrote in part as follows, in a dis-

[*Continued*

cussion of the cleaning of Raphael's paintings: "What wonders can be expected in this way was really brought home to me a few years ago when, after the most careful cleaning extending over more than a year and executed by a real expert in that field, I saw, from under a layer of dead opaque over-paint, the most beautiful freshness and tenderness of color emerging out of an early Florentine 'Madonna and Child'. Since then, the greatest and most cautious experts, such as Professor Fischel, author of 'Raphael's Drawings', have acknowledged it as being undoubtedly painted by Raphael himself. This painting, which Fischel calls 'The Peruzzi Madonna', basing his conclusions on a passage in Passavant's important work on Raphael, was exhibited some time ago in New York . . . It is one of the finest works in America by the great master".

In May 1949, the picture was submitted to Dr Richard Offner, who stated, in effect, after examination with a magnifying glass in the vault where the painting was then held, that due to the presence of over-paint and with little of the original surface remaining visible, no judgment regarding authorship of the picture was possible. However, it remained fortunately possible to settle the question of the present condition of the painting by a second and final examination under ultraviolet rays and binocular microscope, with radiographs, which was accordingly undertaken by Mr Sheldon Keck of the Brooklyn Museum in January 1950. His report, which will be placed on exhibition with the painting, together with all the other above-mentioned documents and data, indicates in detail the location and extent of the necessary restorations, and sums up the whole condition of the picture in the following words: "In the opinion of this examiner the extent of the restoration on this painting is not excessive and is consistent with the degree of loss. It is not of a type which distorts the character of the design, having been applied to attenuate the abrasions caused by cleanings performed in the past".

All the documentation available, including a copy of The Burlington Magazine containing Dr Richter's article, the expertises of the various authorities, and Mr Keck's report, will be given to the purchaser.

On the back of the panel are a number of early seals, some of which have been identified, as follows: (1) Two large seals of the Duke of Tuscany, *c.* 1795, the date being established by comparison with the coinage of the Grand Duchy, showing the presence of the painting in Tuscany in the ownership either of the State or the Grand Duke; (2) a seal of Rome used when the Papal throne is vacant, and dated 1814; (3) a painted shield of arms of the Medici family, several of whom were Grand Dukes of Tuscany. The researcher adds: "It may be of great significance to the 'Peruzzi' painting that this Medici armorial symbol appears on the right side of the seal of the family Peruzzi de' Medici, which is recorded in 'Siebmacher's Wappenbuch' ". (Peruzzi was the Prime Minister, or Steward, of one of the early Grand Dukes of Tuscany); (4) three other unidentified early seals. *See illustration opposite*

[*Continued*

[BACK OF PANEL OF THE PERUZZI MADONNA]

Painted about 1505

Collection of the Duke of Urbino (ref. Fischel, Richter)

Collection of the Intendant Peruzzi, Steward of the Grand Duke of Tuscany (ref. *idem*)

Collection of Frank G. Macomber, Boston

Exhibition for the Benefit of the Mayor's Unemployment Fund, New York, 1931

See Passavant, *Raphael d'Urbin,* 1860, II, p. 26

Described and illustrated in G. M. Richter, *The Peruzzi Madonna,* in *The Burlington Magazine,* Nov. 1935, pp. 202-211, pls. I and II

Described by Dr Frank E. Washburn Freund, *Le Stanze di Raffaello,* 1936, p. 52

FRA FILIPPO LIPPI — ITALIAN: 1406-1469

30. *MADONNA AND CHILD.* Half-length figure of the Virgin holding with her right hand the Child, Who is seated on a gold-embroidered red cushion on a stone parapet, grasping a finch with both hands. Her left hand rests on an open prayer book, and a transparent chiffon wimple falls over her shoulders, partly covering the red gown and blue mantle, which are richly decorated with gold. The group is placed in a semi-circular marble niche with dark gold-starred cupola. *Panel:* 21½ *x* 15 *inches*

Note: This *Madonna and Child* shows the characteristic features of Filippo Lippi's work of the middle period, *circa* 1438-40, and bears a striking resemblance to the *Madonna and Child* in the National Gallery in Washington, D. C. (cat. no. 401) formerly in the Kaiser Friedrich Museum, Berlin; and the suggested date is further confirmed by its resemblance to the Louvre *Madonna,* which is known to have been commissioned in 1438. Compare also Robert Oertel, *Fra Filippo Lippi,* 1942, nos. 103 and 104

Painted about 1438-40

Collection of Prince Piccolomini, Siena

[See illustration]

[NUMBER 30]

JACOPO ROBUSTI (TINTORETTO) VENETIAN: 1512-1594

31. *PORTRAIT OF A VENETIAN SENATOR.* A bearded man with dark hair is seen at almost three-quarter length, facing the observer, his right hand resting on a closed book, while the left holds a pair of gloves. His wine red robe is trimmed at the sleeves and front with ermine, of which a hint is seen around the neck. Dark olive green background. 34 *x* 27 *inches*

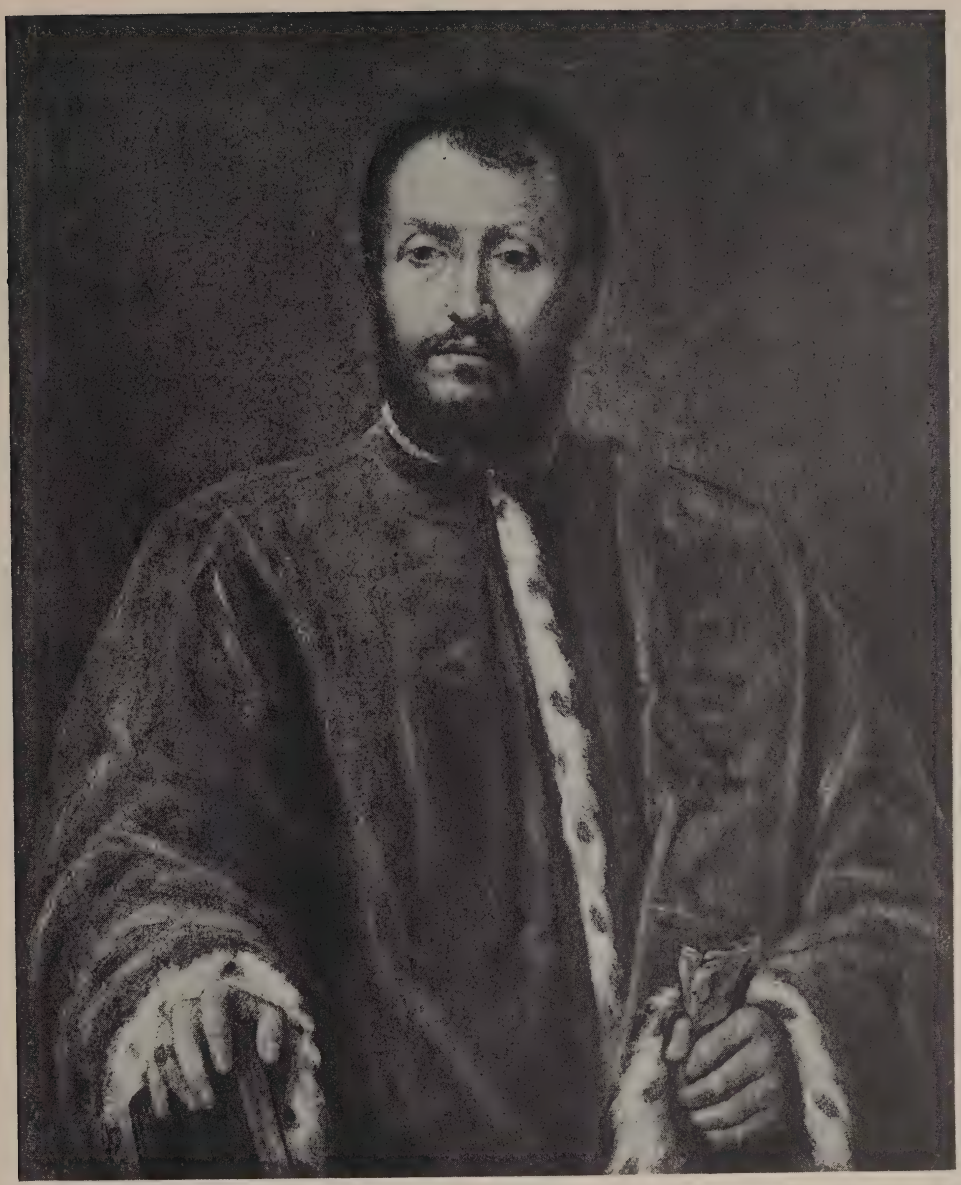
Note: A certificate by Prof Adolfo Venturi will be given to the purchaser. Dr Venturi says of this portrait (translation): ". . . Spiritually it is among the grandest creations of sixteenth century art, and for pictorial value among Tintoretto's greatest, in the middle period of his art . . ."

Collection Doria-Pamphili, Rome

[See illustration]

LORENZO LOTTO VENETIAN: 1480-1556

32. *PORTRAIT SAID TO BE OF PIETRO ARETINO.* The eminent satirist, with curly brown hair, mustache and beard, is seen standing at more than half length, slightly turned to the right. His black, richly befurred velvet coat is trimmed with lace at the neck and cuffs, and he holds a letter in his right hand, the other grasping a pair of gloves. 43½ *x* 38 *inches*



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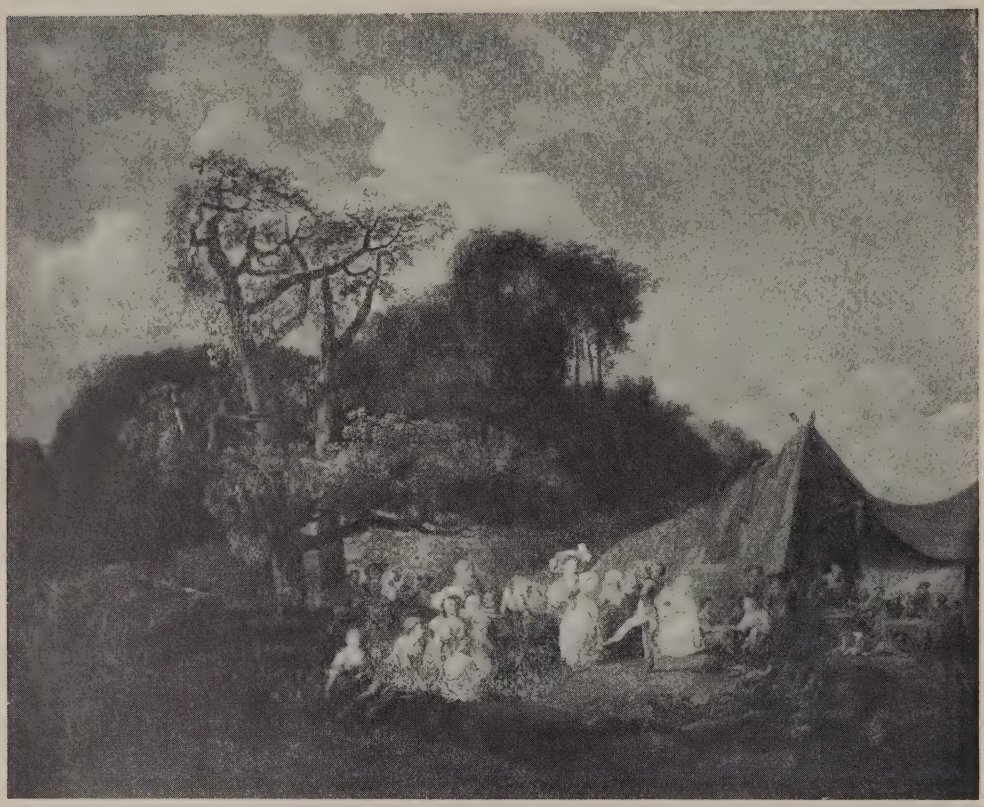


[NUMBER 33]

1325

NICOLAS ANTOINE TAUNAY — FRENCH: 1755-1830

33. *THE MINUET.* A lady in a large plumed hat is seen dancing with her cavalier on the grounds before an open tent, where numerous people are drinking; other couples form a semi-circle under lofty trees, watching the dancers. (*N. Y. Private Collector*) — *21 x 25¼ inches*

From Wildenstein & Co., New York

[See illustration]

[NUMBER 34]

JACQUES AUGUSTIN CATHERINE PAJOU

FRENCH: 1766-1829

34. *PORTRAIT OF A YOUNG LADY.* Bust-length portrait of a young lady wearing a white gown and turned to half left; her ash-blond curls, adorned by a string of pearls, fall over her shoulders, and a pale yellow scarf is loosely thrown around her arms. Signed PAJOU FILS, and dated *Jan* 3, 1796. (*N. Y. Private Collector*) *Oval:* 24 *x* 19½ *inches*

From Wildenstein & Co., New York

Exhibition, Fashions in Headdress, Wildenstein Galleries, New York, 1943, no. 67

[See illustration]

SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823

35. *MRS MARY RUSSELL (NEE BANNERMAN).* Half-length figure seated to half right in a landscape before a tree with spreading russet foliage. She wears a white gown with starched white fichu and pink sash, with a black shawl about her shoulders. Her hair powdered and dressed with a rose-colored bandeau. Landscape vista at the right. (*Spingold*) 29½ *x* 24½ *inches*

Note: Mrs Mary Russell was the daughter of Sir Alexander Bannerman, 4th Bart. of Elsick, Kincardine.

Collection of Charles M. Barstow, Esq., Edinburgh

From the Reinhardt Galleries, New York

Collection of Isabel Van Wie Willys, Parke-Bernet Galleries, Inc, 1945

Raeburn Exhibition, National Gallery, Edinburgh, 1876, no. 2

Loan Exhibition, Reinhardt Galleries, New York, 1928, no. 18, illustrated in the catalogue

Recorded in William Raeburn Andrew (great-grandson of the artist), *Life of Sir Henry Raeburn,* R.A., 1894, p. 148

Recorded in Sir Walter Armstrong, *Sir Henry Raeburn,* 1901, p. 111

Recorded in James Greig, *Sir Henry Raeburn,* R.A., *His Life and Works,* 1911, p. 58.

Described in Ralph Flint, *John N. Willys Collection,* International Studio, February, 1925, vol. 80, p. 373

[See illustration]

[NUMBER 35]

THOMAS GAINSBOROUGH, R.A. BRITISH: 1727-1788

36. *LADY CATHERINE PONSONBY, AFTERWARDS DUCHESS OF ST. ALBANS.* A young woman portrayed at bust length within a painted brown oval, her head tilted slightly to the right and looking to half right. She wears a square-necked ivory white gown with golden draped fichu, with a velvet ribbon tied about her neck. Her hair is powdered and dressed high. (*Spingold*) 30 *x* 24¾ *inches*

Note: Lady Catherine Ponsonby (d. 1789) was the daughter of William, 3rd Earl of Bessborough (1704-1793) and Lady Caroline Cavendish, daughter of the Duke of Devonshire. She married on May 4, 1783 Aubrey, 5th Duke of St. Albans.

A printed brochure which accompanies the painting quotes a certificate by Sir Walter Armstrong, dated December, 1916 stating that the portrait is of Gainsborough's best period, about 1780.

From the family of the Earl of Bessborough, Stansted Park, Emsworth, Sussex and Bessborough, Piltown, co. Kilkenny

From the Reinhardt Galleries, New York, 1921

Collection of Isabel Van Wie Willys, Parke-Bernet Galleries, Inc, 1945

Loan Exhibition of Paintings from El Greco and Rembrandt to Cézanne and Matisse, Reinhardt Galleries, New York, 1927, no. 12, illustrated in the catalogue

[See illustration]

[NUMBER 36]

JOHN HOPPNER, R.A. BRITISH: 1758-1810

37. *MISS PRINGLE.* A young girl portrayed at half length, her face turned towards the observer looking to half left, with brown hair dressed high on her head; wearing a shell pink gown with white guimpe. Shaded brown background. (*Spingold*) 30 *x* 24½ *inches*

Note: "I am charmed with the beautiful portrait of Miss Pringle by Hoppner which I saw yesterday at your galleries, and I am very glad to know of it in time to include it in the forthcoming new and revised edition of the Hoppner book. This portrait is full of life and vigour and has all the suggestion of movement which is characteristic of Hoppner's finest pictures . . . Miss Pringle, like the beautiful Lady Langham and the equally fine pictures of Lady Charlotte Campbell and Mrs Michael Angelo Taylor, has been transferred to canvas in the act of walking, and the artist has tried to endow her with grace and an *abandon* which no one did with so much success as he . . . The picture evidently dates from Hoppner's best period—i.e., the closing years of the eighteenth century . . ." W. Roberts, *vide infra.*

From Thomas Agnew & Sons, London

From the Reinhardt Galleries, New York

Collection of Isabel Van Wie Willys, Parke-Bernet Galleries, Inc, 1945

Described in William McKay and W. Roberts, *John Hoppner,* R.A., Supplement, 1914, p. 43

Described in W. Roberts, *Catalogue Raisonné of the Collection of Pictures Formed by John N. Willys,* Esq., 1917, pp. 47-8

Described in Ralph Flint, *John N. Willys Collection,* International Studio, February, 1925, vol. 80, p. 372

[See illustration]

[NUMBER 37]

SIR HENRY RAEBURN, R.A. SCOTTISH: 1756-1823

38. *MRS HART.* A young brunette, standing at full length and looking directly at the observer, leans with her outstretched right arm on the railing of an old stone balcony of a country house, holding her dark fur-trimmed wrap with its red silk lining, just falling from her shoulders. With her left hand she gathers a fold of her loose white dress, which is cut low in the neck. A long neck-chain of rubies set in gold, reaches below her waist, and from it depends a small miniature portrait in an old gold frame. A distant landscape under a gray clouded sky forms the background. (*Bacon Estate*) 53 *x* 43 *inches*

Note: Mrs Hart was the daughter of Sir J. Montgomery of Stanhope, Lord Chief Baron of Scotland; and wife of Major Hart of Castlemilk, Dumfriesshire. This picture has been reduced from its original great size.

Painted about 1810

Collection of Sir James Graham Montgomery, Bart.

Collection of Major Hotchkiss, Crookston, nr. Paisley, grandson of the sitter, from whom it was purchased

Collection of Edward R. Bacon, New York

Recorded in Sir W. Armstrong, *Sir Henry Raeburn,* 1901, p. 104

[See illustration]

[NUMBER 38]

SIR THOMAS LAWRENCE, P.R.A. BRITISH: 1769-1830

39. *CARDINAL CONSALVI.* Three-quarter-length figure, seated in a state chair, facing the observer. He wears the red robes of his office with mantle, from beneath which protrude his white sleeves with lace cuffs. In his right hand he holds his biretta and some folded documents, while his left rests on the table with palm upturned. His thin white hair is crowned with his red *zucchetto.* A red curtain is draped at the back, and through an opening at the left is seen a glimpse of a distant landscape. (*Bacon Estate*) 61½ *x* 50 *inches*

Note: Cardinal Consalvi (1757-1824) was Secretary of State under Pope Pius VII and negotiated the Concordat with Napoleon in 1801. He was imprisoned for three years at Rheims, and when released returned to Rome. He sat to Lawrence during the artist's visit to Rome in 1819, one of the canvases being at Windsor Castle. The present picture has been reduced from its original great size, and is a replica by Lawrence of the Windsor portrait.

Painted in 1819

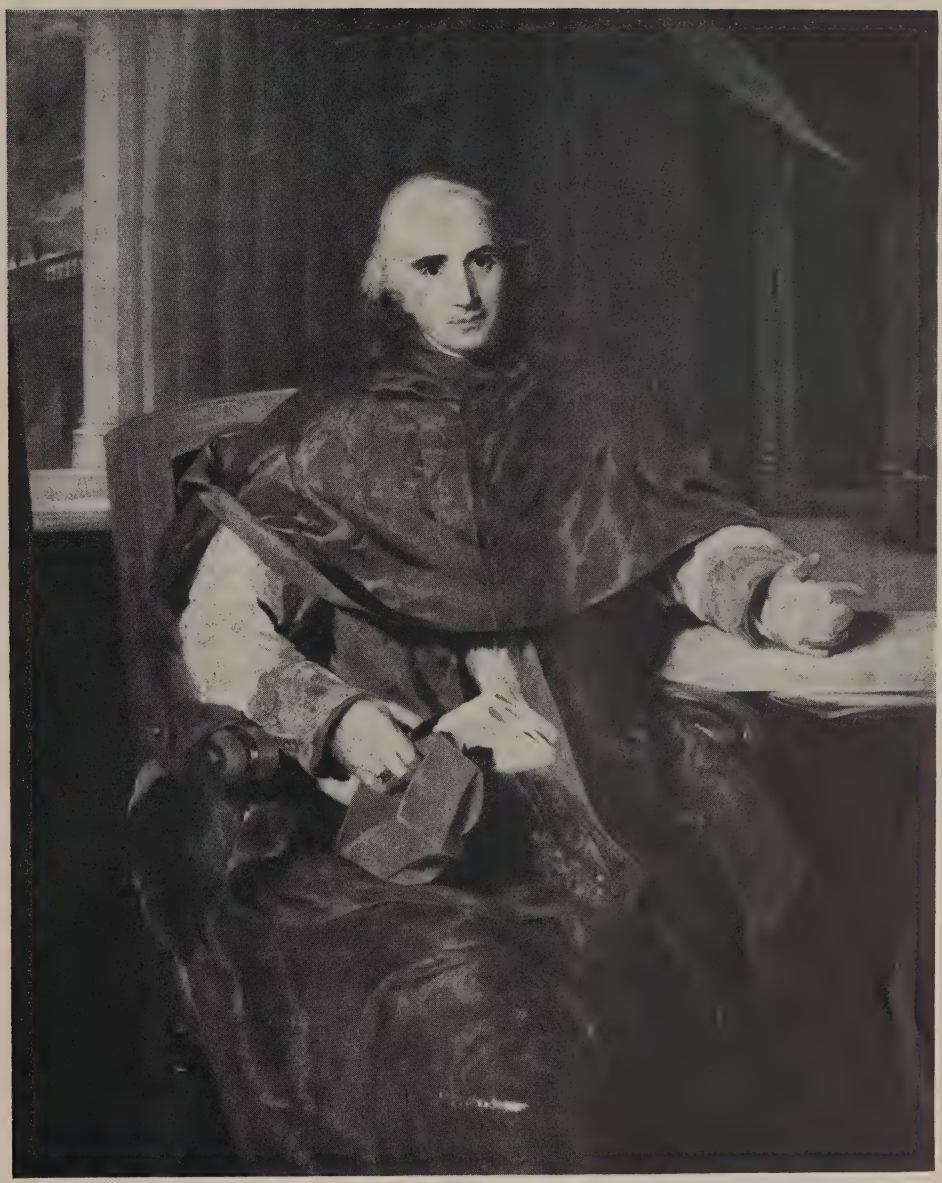
From Christie's, London, July 1910

Collection of Edward R. Bacon, New York

Recorded in Sir W. Armstrong, *Lawrence,* 1913 p. 123

Engraved by C. E. Wagstaff, 1840

[See illustration]



[NUMBER 39]

GEORGE ROMNEY — BRITISH: 1734-1802

40. *LADY RAMSAY.* Three-quarter-length figure to half right, seated on an embankment. She wears a white gown with V-neck and lilac-fringed sash, with blue scarf seen by the right shoulder. Landscape background with trees in russet and green foliage, and a vista of rolling landscape in the distance; blue mountains at the right. (*Spingold*) 50 *x* 40 *inches*

2500

Note: The Hon. Eleanor Frances (b. 1766) was the daughter of George, 14th Lord Saltoun. She married, first, on August 29, 1786, Sir George Ramsay, 5th Bart. of Banff (who was killed in a duel, April 16, 1790); and second, July 6, 1792, Lieut-Colonel Duncan Campbell of Locknell.

Sittings were in October, 1786 and February, 1787. Ward and Roberts (*v.i.*), in a note following their description of the above painting write: "This charming specimen of Romney's work was kept at the Ramsay house in Edinburgh until about 1807, when the grandmother of the present owner had it sent to Banff".

Painted in 1786-7

Collection of Sir George Ramsay, Edinburgh

Collection of Sir James H. Ramsay, Alyth, Banff, N.B.

From the Reinhardt Galleries, New York

Collection of Isabel Van Wie Willys, Parke-Bernet Galleries, Inc, 1945

Described in Humphry Ward and W. Roberts, *Romney, A Biographical and Critical Essay,* 1904, vol. II, p. 128

Described in W. Roberts, *Catalogue Raisonné of the Collection of Pictures Formed by John N. Willys, Esq.,* 1917, pp. 87-8

Described and illustrated in Ralph Flint, *John N. Willys Collection,* International Studio, February, 1925, vol. 80, p. 372, illustrated p. 374

[See illustration]

[NUMBER 40]

JOSEPH MALLORD WILLIAM TURNER, R.A.

BRITISH: 1775-1851

41. *BATTLE OF THE NILE.* At the right the city of Alexandria is seen flame-swept, with the lofty towers of Aboukir in the background, while on the left five ships of the line are moving past, their guns belching fire. At the left another ship has its masts shot away, one having fallen with its sails floating in the water. In the foreground a gig with six sailors is engaged in rescuing some men in the water. Clouds of smoke obscure the sky, lit here and there by flames from the burning ship. (*Bacon Estate*) 46½ *x* 71 *inches*

Note: The scene depicts the Battle of the Nile, at ten o'clock, when *L'Orient* blew up, from the station of the gunboats between the battery and Castle of Aboukir.

"Immediate in a flame,
But soon obscured with smoke, all heav'n appear'd,
From those deep-throated engines belch'd, whose roar
Imbowel'd with outrageous noise in the air,
And all her entrails tore, disgorging foul
Their devilish glut, chain'd thunderbolts and hail
Of iron globes."—*Milton, Paradise Lost,* Book 6

This was Turner's first naval picture, which earned him, after the Royal Academy exhibition, his election as A.R.A.

Painted in 1799

Collection of Joseph Prior, Fellow of Trinity College, Cambridge

Collection of Edward R. Bacon, New York

Royal Academy Exhibition, London, 1799, no. 275

Exhibited at the Nineteenth Century Gallery, London, 1886

Recorded in Sir W. Armstrong, *Turner,* 1902, p. 48

[See illustration]

[NUMBER 41]

JOHN HOPPNER, R.A. BRITISH: 1758-1810

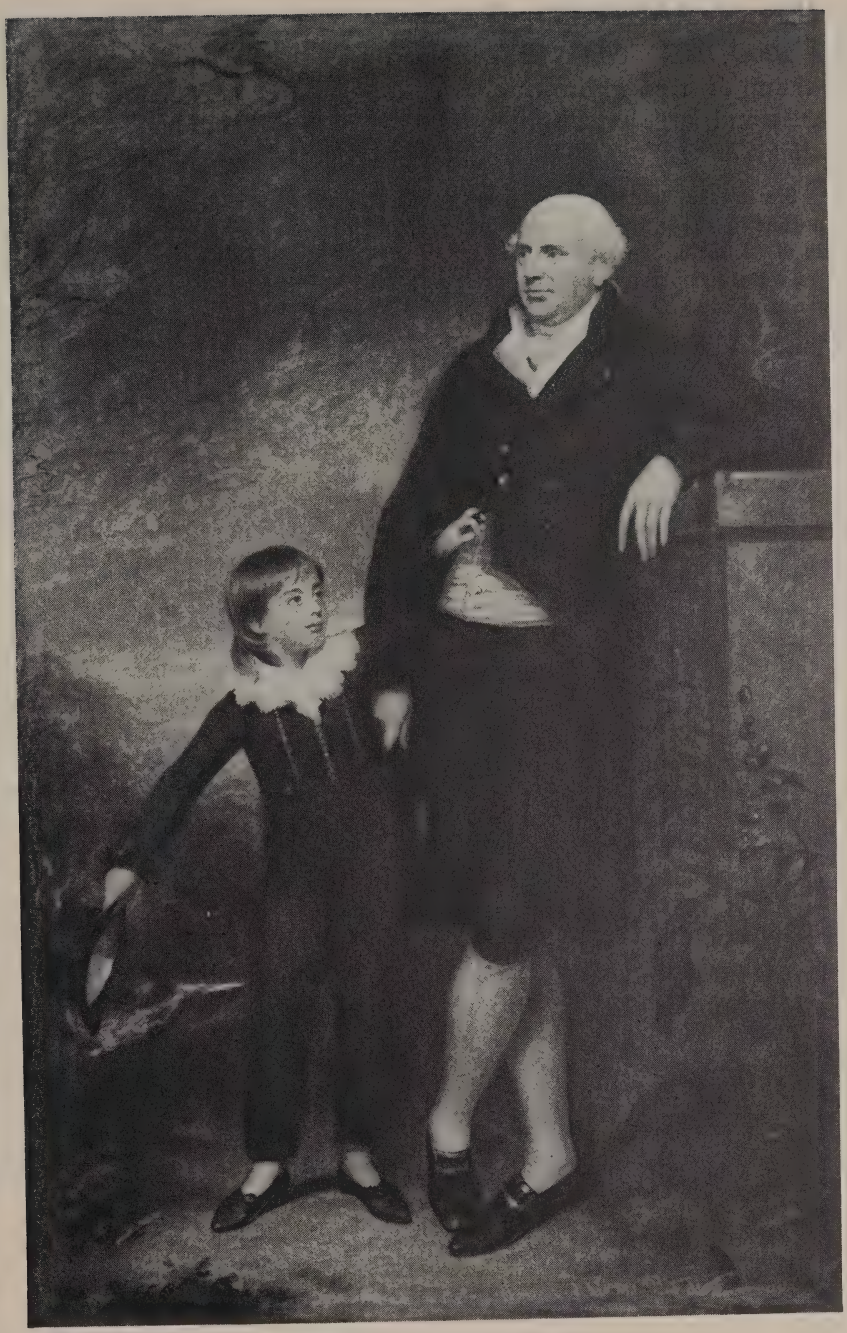
42. *MR SIMMONS AND SON.* A child in bottle green costume with ruffled white lawn collar, holding a hat in his right hand, reaching with his left hand towards a man standing at the right and leaning against a pedestal; the latter wearing brown cutaway coat and white waistcoat, with powdered tie-wig. Landscape background, with trees and a cascading stream. (*Bacon Estate*)

94 *x* 58 *inches*

From Sulley & Co., London

Collection of Edward F. Bacon, New York

[See illustration]



[NUMBER 42]

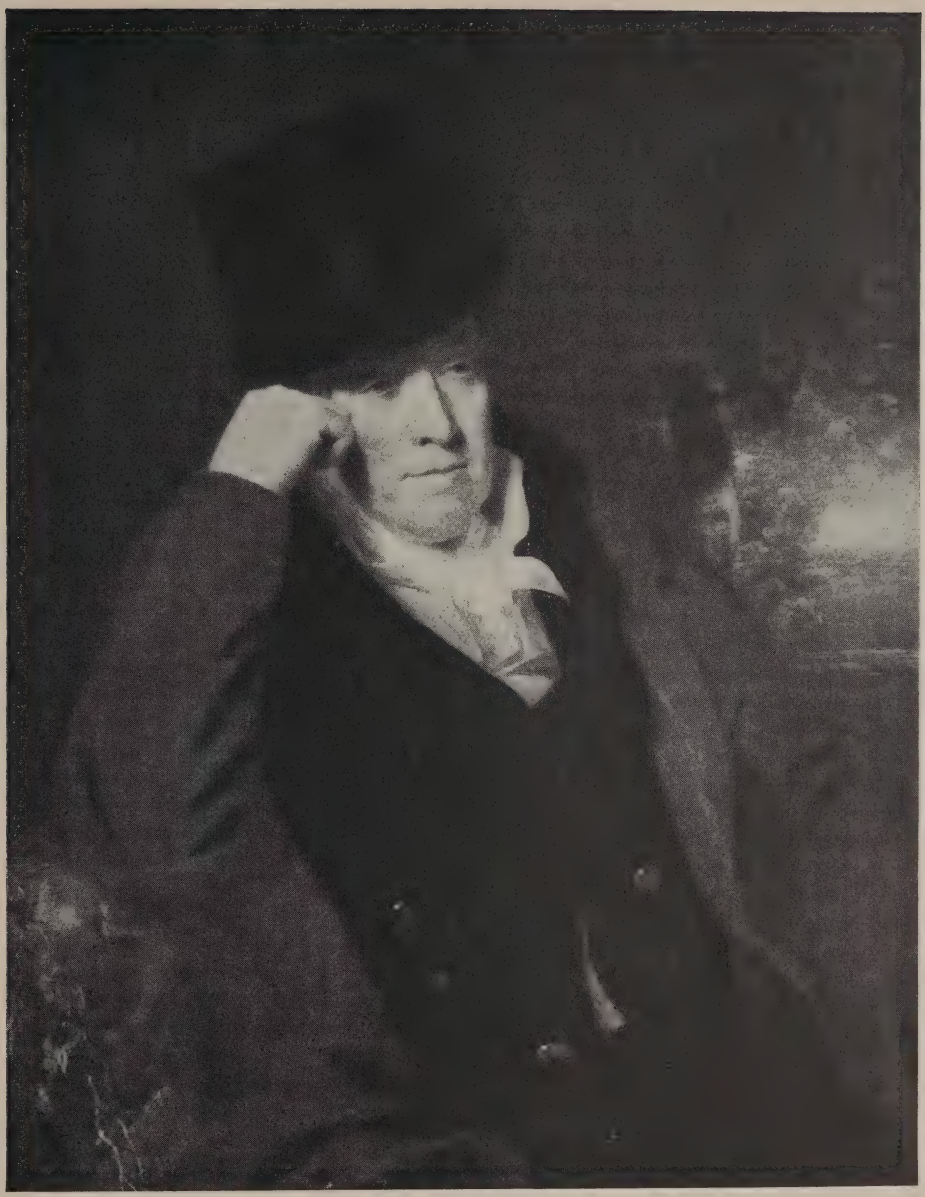
SIR HENRY RAEBURN, R.A. — SCOTTISH: 1756-1823

43. *SIR BROOKE BOOTHBY, BART.* Half-length figure to half left seated near a clump of trees, in brown overcoat, greenish blue coat, yellow vest, white neckerchief and large broad-brimmed black hat, his right hand resting against his head. (*Whitney*) 36½ *x* 27½ *inches*

Sir Brooke Boothby (1744-1824), 7th baronet of Broadlow Ash, Co. Derby; born June 3, 1744; a minor poet, author of "Fables and Satires", one of the literary circle of Lichfield, of which Miss Seward, R. L. Edgeworth, Dr Erasmus Darwin and others were members; succeeded his father 1789; died January 23, 1824. His portrait was painted by Sir Joshua Reynolds and others.

Collection of Viscount Leverhulme, New York, 1926, no. 220

[See illustration]



[NUMBER 43]

[NUMBER 44]

GEORGE ROMNEY ENGLISH: 1734-1802

44. *LADY HAMILTON AS A BACCHANTE.* Bust-length figure of the famous beauty, turned to half right. She wears a wreath of vine leaves in her auburn hair, which falls loosely over her shoulders; her left hand is holding a chiffon veil around the *décolletage* of her brown and powder blue gown. Landscape background with russet trees at either side. (*Whitney*)

30½ *x* 25 *inches*

Collection of David H. King, Jr., New York, 1905

[See illustration]

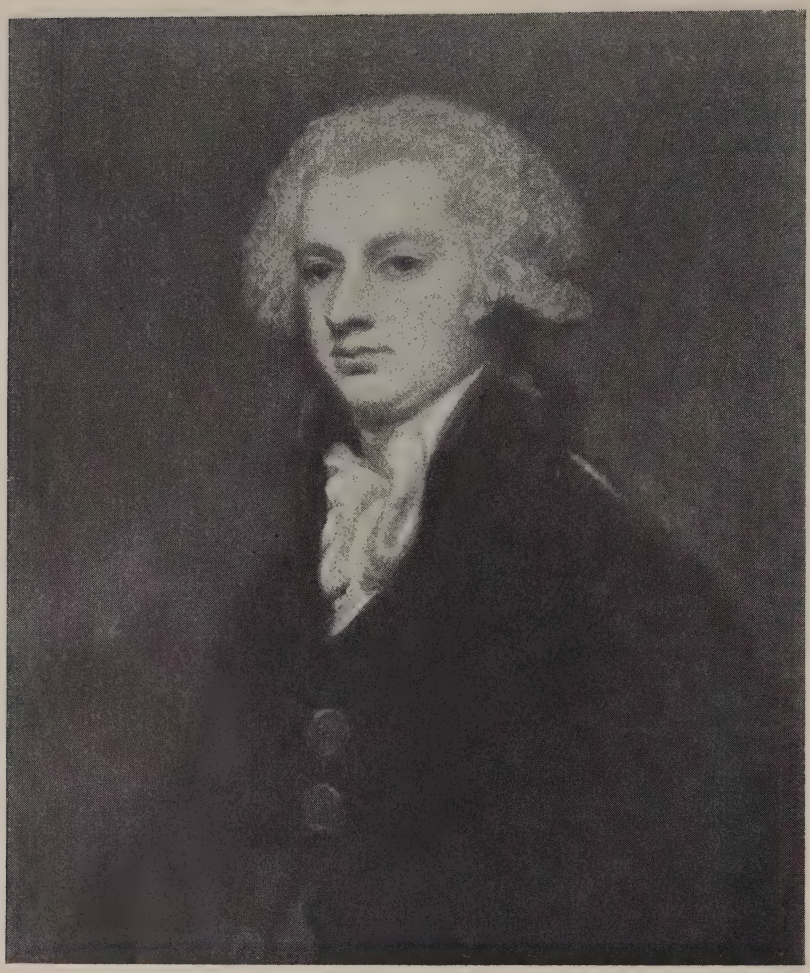
[NUMBER 45]

1600—

GEORGE HENRY HARLOW BRITISH: 1787-1819

45. *PORTRAIT OF TWO BOYS.* Life-size figures of two boys seated on a moor in a river landscape overshadowed by heavy gray clouds. The elder one, in black velvet suit and muslin collar, has his right arm around the shoulder of his brother, dressed in red with white muslin collar and cuffs, and holding by a heavy chain a St. Bernard dog, which lies between them. (*N. J. Private Collector*) 40 *x* 50 *inches*

[See illustration]



[NUMBER 46]

GEORGE ROMNEY ENGLISH: 1734-1802

46. *EDWARD ADDISON, ESQ.* A young man with tie-wig, turned half left, is looking at the observer; he is dressed in dark blue coat with brass buttons, high stock and bow. (*Spingold*) 30 *x* 25 *inches*

Painted in 1790

From Thomas Agnew & Sons, London

Exhibited at the Worcester Art Museum, Worcester, Mass.

Recorded in Ward and Roberts, *Romney, Catalogue Raisonné,* 1904, vol. II, p. 2

[See illustration]

[NUMBER 47]

700—

JEAN JACQUES HENNER FRENCH: 1829-1905

47. *TETE ROUGE.* Bust-length portrait of a young girl with flowing auburn hair, the body turned to half left, the head slightly lowered facing the observer; wearing a black gown with square *décolletage,* her face and neck lighted softly from above. Signed at upper left, J. J. HENNER. (*Spingold*) 18 *x* 13¼ *inches*

From Julius Oehme, New York

Collection of Stanley P. Gifford, New York, 1912

Collection of Mrs Peter W. Rouss, New York, 1936

[See illustration]

BRITISH SCHOOL — XVIII CENTURY

48. *BACCHANT IN A LEOPARD SKIN.* Half-length figure seen from the front, with a leopard skin thrown around the shoulders over a white garment, which leaves part of the bare breast visible; vine leaves are loosely scattered over the reddish curly hair. (*Whitney*) *Cradled panel:* 30 *x* 24½ *inches*

SIR THOMAS LAWRENCE, P.R.A. — BRITISH: 1769-1830

49. *LADY SEFTON.* Three-quarter-length figure of a middle-aged lady seated to half left; she wears a mobcap tied under her chin with a large bow; her cheeks and mouth have touches of pink. (*Chrysler*)
Pencil and crayon: 10¼ *x* 8 *inches*

Collection of Bellingham Smith, Esq.
Collection of Jules Bache, New York

JEAN JACQUES HENNER — FRENCH: 1829-1905

50. *SOLITUDE.* A nude young girl, with long, light auburn hair, is reclining on a grassy slope, her back to the observer; a circular pond surrounded by dense woods reflects a light blue sky. Signed at lower left J. J. HENNER. (*Spingold*)
Panel: 7½ *x* 10¼ *inches*

Note: A manuscript certificate by the curator of the Musée National Henner, dated December 1924, is attached to the back of the painting.

BRITISH SCHOOL — EARLY XIX CENTURY

51. *THE STAG HUNT.* In a serene valley with old oak trees at either side, a hunting party with hounds is seen in pursuit of the stag; the huntsman with his horn, on a sandy path, is galloping towards the hounds. A mountain stream cascades into the left foreground. (*Bacon Estate*)
Canvas on board: 17¼ *x* 23 *inches*

[END OF SALE]

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